BHĀSA'S

DŪTA-VĀKYAM

AN ONE-ACT PLAY

With English Translation & Introduction

by

Vidyāratna S. RANGACHAR, M.A.



1976

PUBLISHED BY

Samskrita Sahitya Sadana

DEVAPARTHIVA ROAD, CHAMARAJAPURAM

MYSORE-4

Price Rs. Three

भासकवेः

दूतवाक्यम्

With Introduction, English Translation, &c.

by

VIDYĀRATNA S. RANGACHAR, M.A.



Samskrita Sahitya Sadana
1040, DEVAPARTHIVA ROAD, CHAMARAJAPURAM
MYSORE—4

SEPTEMBER 1972

PRINTED BY

SAMSKRITA SAHITYA SADANA

1040, DEVAPARTHIVA ROAD, CHAMARAJAPURAM, MYSORE-4

INTRODUCTION

BHASA : HIS DATE AND WORKS

THE BHĀSA PROBLEM

Bhāsa was known only by reputation through several references to him by merited writers such as Kālidāsa and Bāṇa until 1912, when the late Pandit Ganapati Sastri of Trivandrum published the following 13 Sanskrit plays which, since then, are generally styled as 'Thirteen Trivandrum Plays'

a) *Three plays based on the* BṚHATKATHĀ :
1. Pratijñā Yaugandharāyaṇa
2. Svapnavāsavadatta
3. Avimāraka

b) *Two plays based on the* RĀMĀYAṆA :
4. Pratimā
5. Abhiṣeka

c) *Six plays based on the* MAHĀBHĀRATA :
6. Madhyama-vyāyoga
7. Pañcarātra
8. Dūta-vākya
9. Dūta-ghatotkaca
10. Karṇa-bhāra
11. Ūrubhaṅga

d) *One play based on the* KṚṢṆA *legend* :
12. Bālacarita

e) *One play based on folk-lore :*
13. Cārudatta (a fragment)

---

[1] प्रथितयशसां भाससौमिल्लकविपुत्रादीनां etc.— मालविकाग्निमित्रम् I 5

[2] सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥ —हर्षचरिते

None of these plays bore the name of the author. Hence the learned editor, adducing some arguments, put forth his view that—

(1) All the thirteen plays formed the work of one and the same writer.

(2) *That* writer was the great Bhāsa owned by Bāṇa and Kālidāsa as their worthy predecessor.

(1) All the 13 plays by one and the same writer

A close examination of these plays reveal that there are several common features among them. All the plays begin with the stage-direction 'नान्द्यन्ते तत. प्रविशति सूत्रधारः'. After this, a benedictory verse is found with which the *Sūtradhāra* commences the prologue of the play. But, the classical plays open with the benedictory verse after which the *Sūtradhāra* is introduced with the direction 'ततः प्रविशति सूत्रधारः'. Another strange feature of the opening stage-direction in all these Trivandrum plays is the repetition of the same idea in अन्ते and ततः. The customary practice of mentioning the names of the author of the play, his patron, etc. in the prologue is totally absent in these plays. Prologues usually called 'प्रस्तावना' are termed 'स्थापना' here. The *Bharatavākya* is the same in most of these plays. The style and language of all these plays are strikingly similar. In many of these plays, the device of 'Unintentional dramatic replies' (पताकास्थान) and the figure of speech मुद्रा (*Paranomasia*) for the opening verse are used. The same names of minor characters, the same type of grammatical irregularities, the same ideas, sentences and expressions repeat themselves in these plays. Bharata's rules

of dramaturgy are not observed in these plays in as much as deaths, duels and battles are shown and water is actually brought on the stage. Stage-directions are many a time wanting and to be supplied by the readers. The directions given are very brief and indicate rapid action as in *Exit and re-enter*. The names of the plays are to be found only at the end (in the colophon). These striking similarities in the thirteen plays naturally point to their common authorship.

(2) Bhāsa is that author

(i) A careful study of these plays reveal that—

a) The grammatical and dramaturgical rules of Pāṇini and Bharata are not applicable to these plays, which fact shows that they must have been composed before those rules were framed.

b) The frequent use of the expletives च, तु etc. in the ślokas, the large number of the Anuṣṭup verse, the simplicity of diction (many a time inadequate to bring out the ideas intended), and the absence of the classical figures of speech take them nearer the epic style of the Rāmāyaṇa and the Mahābhārata.

c) Many of the ideas contained in these plays are to be seen in the works of Kālidāsa, Aśvaghoṣa, Śūdraka, Viśākhadatta and many others, who are obviously indebted to the author of these. These and similar facts establish the antiquity of these plays.

(ii) Among these thirteen plays, there is one by name Svapnavāsavadatta which is ascribed to Bhāsa by Rājaśekhara in this stanza of his—

भासनाटकचक्रेऽपि च्छेकैः क्षिप्ते परीक्षितुम् ।
स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः ॥ ––सूक्तिमुक्तावली

This coupling of one of these plays with the name of Bhāsa establishes that all the other works also (claiming the same authorship) must be by Bhāsa who alone has to his credit a Nāṭaka-cakra.

(iii) Bāṇa observes in his Harṣacarita that 'Bhāsa gained as much fame by his plays begun by the stage-directors, containing many and varying characters and stirring dramatic episodes, as by (the erection of) temples constructed by architects with several stories and banners'.[3] The Trivandrum plays have all the above features and hence they must be by Bhāsa. This Bhāsa must be the same as the one owned by Kālidāsa as his predecessor in view of the great antiquity of the plays.

These views of the Pandit were discussed in learned journals by scholars, both Indian and foreign. The result was that many concurred with the Pandit regarding the common authorship of these plays. As regards the other question, there came up three different views, viz.,—

1. All the thirteen plays are the works of Bhāsa.
2. None of the 13 plays can be ascribed to Bhāsa.
3. The material available to prove the authorship of the plays is inadequate and hence the evidences adduced so far are not at all conclusive.

Scholars who opposed the Pandit's view pointed out that—

a) The features of Bhāsa's plays mnetioned in Bāṇa's verse are found also in many other South

[3] See note 2 above for the Sanskrit original.

Indian plays, and hence cannot be a conclusive proof.

b) None of the plays can be Bhāsa's; for, the Svapnavāsavadatta of this group does not contain the following stanza quoted from Bhāsa's play of the same name, by Rāmachandra in his Nātya-darpaṇa— पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम् ।
नूनं काचिदिहासीना मां दृष्ट्वा सहसा गता ॥

These diverse views of the two sections of scholars naturally led to the third view mentioned above of a few cautious scholars.

Arguments and counter arguments defending their own stand and refuting their opponents' were put forth by the two diverse groups in a series of articles for a long time. This only made the problem more and more complicated.

Thus, to this day, the question of Bhāsa's authorship has not been answerd conclusively and hence it has remained an unsolved problem.

DATE OF BHĀSA

Bhāsa must be earlier than both Kālidāsa and Bāṇa who refer to him by name as observed already, and later than Vālmiki upon whose Rāmāyaṇa he has drawn for the theme of his two dramas, viz., Pratimā and Abhiṣeka. But Kālidāsa's date is still indefinite. If Dr. Peterson holds that 'Kālidāsa stands near the beginning of the Christian Era, if indeed, he does not over-top it,' Dr. Kern places him in the latter half of the 6th cent. A. D. Bāṇa's date however, is almost definitely known to be the closing part of the 6th and the beginning of the 7th century. A·D. So, at any

rate, Bhāsa's date cannot be later than the 6th cent. A.D. As regards the date of Vālmiki too, scholars differ. Prof. Keith is inclined to think that Vālmiki lived earlier than the 4th cent. B.C. and that those who improved on him were during the period 400-200 B.C., while Prof. Jacobi assigns him to a date earlier than the 5th cent. B.C.

These two limits of Bhāsa's date are almost universally accepted, though there has been much diversity in the opinion of scholars regarding the exact date of Bhāsa. Some feel that he should be closer to Kālidāsa, while others feel that he is closer to Vālmiki. The learned editor of Trivandrum has pointed out that Bhāsa must be definitely before Pāṇini and Bharata whose rules of grammar and dramaturgy are not applicable to his plays. Again Pāṇini's date is not known definitely. Keith places him in the 4th cent. B. C. Accepting this date of Pāṇini, if Bhāsa is prior to him, he will have to be assigned to the 5th century B.C. at the latest.[4]

---

[4]**Date of Bhāsa according to different scholars—**

Ganapati Sastri, Haraprasada Sastri and Pusalkar	6th cent. B.C.
Jagirdgr, Kulakarni	3rd cent. B C.
Jayaswal, Chaudhury, Dhruva	2nd-1st cent. B.C.
Konow, Sarup, Weller	2nd cent. A.D.
Keith, Jacobi, Banerji Sastri and Bhandarkar	3rd cent. A.D.
Lisney and Winternitz	4th cent. A.D.
Shankar	5th-6th cent. A.D.
Devadhar, Barnett, Hirananda Sastri, Nerurkar and Pisharoti	7th cent. A.D.
Kane	9th cent. A.D.
Ramavatara Sarma	10th cent. A.D.
Rangacharya Reddy	11th cent. A.D.

Note :—Prof. Macdonell has not expressed his view regarding Bhasa's date.

LIFE OF BHĀSA

Precious little is known about Bhāsa's life. All that can be said about him is that he is a very ancient writer, even a *muni* of the class of Vyāsa or Vālmīki. He has strong predilections for the Viṣṇuite cult. He loves Brahminical rites and customs and often refers to the prominence of the Brahmins. His regard for the Brahmins and their piety is very great. In the Bālacarita, Kamsa says calmly–'I take even an untrue word of a Brāhmaṇa to be a true one.' In the Karṇabhāram, Karṇa accepts the *S'akti* sent by Indra only on the word of a Brahmin, saying—ब्राह्मणवचनमिति । न मयातिक्रान्तपूर्वम् । The home was the place of women according to Bhāsa.

Bhāsa is a vehement advocate of Dharma. He believes in the principle धर्मो रक्षति रक्षितः। That is why he makes Yaugandharāyaṇa in the Pratijñā exclaim — भूमिर्भर्तारमापन्ना रक्षिता परिरक्षति । In the Pañcarātram, Duryodhana points out that it is false to say that heaven can be gained only by the dead and asserts that 'Heaven is not invisible, but is here and yields its manifold fruits.' 'If truth were to stand even in respect of solicited alms, all men shall stand.'

Bhāsa stresses on gifts and sacrifices. In the Pañcarātram, Karṇa observes that the great kings such as Ikṣvāku, Śaryāti, Yayāti and Rāma, though dead, still live through their sacrifices. The stanza—

शिक्षा क्षयं गच्छति कालपर्ययात् सुबद्धमूला निपतन्ति पादपाः ।
जलं जलस्थानगतं च शुष्यति हुतं च दत्तं च तथैव तिष्ठति ॥

of Karṇa in the Karṇabhāram is an ever memorable statement.

Bhāsa feels that fate often baffles all human efforts. All the same, he is not a fatalist. He has vehemently expressed his conviction that proper efforts are bound to fructify, in the following statement of Yaugandharāyaṇa—(Pratijñā I 18)

काष्ठादग्निर्जायते मथ्यमानाद् भूमिस्तोयं खन्यमाना ददाति ।
सोत्साहानां नास्त्यसाध्यं नराणां, मार्गारब्धाः सर्वयत्नाः फलन्ति ॥

WORKS OF BHĀSA

Mention has already been made of the thirteen plays ascribed to Bhāsa. Another play called YAJÑAPHALAM dealing with the story of the Bālakāṇḍa of the Rāmāyaṇa has been recently published and attributed to Bhāsa. There seems to be however, a belief that Bhāsa wrote as many as twenty three dramas.

About thirteen stray verses are attributed to Bhāsa. Of them *five* are found in the Śārṅgadharapaddhati, *four* in the Subhāṣitāvali, *three* in the Saduktikarṇāmṛta and *one* in the Sūktimuktāvali. None of these verses is found in any of the Bhāsa plays discovered so far. This cannot be a disproof of Bhāsa's authorship of those plays, for, we may yet hope to discover more works of Bhāsa where these verses may be found.

STYLE OF BHĀSA

Bhāsa always employs a simple, elegant and at the same time direct and forceful style in everything that he writes. His verses, as well as his prose, are easy to understand in as much as the words employed are very simple. He is very brief in his expression which is sometimes inadequate to

bring out clearly the idea contained therein. He scrupulously avoids the use of long compounds. The speeches of his characters are generally short but pointed and hence effective. He is very fond of repeating the same expressions, phrases, sentences and even ślokas, in the course of almost all his works. He sometimes puns on words. He employs only simple figures of speech. His plays abound in beautiful Subhāṣitas and pithy proverbial statements. He effectively employs the पताकास्थान device (i.e. unintentional dramatic replies), in specially selected episodes. His descriptions, although long sometimes, are splendid and picturesque.

There is something remarkably charming in every statement of Bhāsa. His humour is subtle and original in appreciation of which, Jayadeva called him the 'gentle smile of the Goddess of Poetry.'

GENERAL

In every one of his thirteen plays, Bhāsa displays his originality. Although he draws the subject matter in very broad outlines from popular sources, he invariably presents it in his own way, changing it completely in many cases for the better. For instance, in his 'PAÑCARĀTRAM', he makes Duryodhana give away half of the kingdom to Droṇa as *Gurudakshina*, which is of course handed over by Droṇa to Yudhiṣṭhira. Thus, the great Mahābhārata war is altogether avoided. The STATUE HOUSE SCENE in the PRATIMĀ and the DREAM SCENE in the SVAPNA are two of the many other beautiful creations of Bhāsa.

A remarkable feature of these plays is that they are all actable without making any additions or omissions. Some scholars even maintain that the now published versions of the plays are only stage-adaptations of the more elaborate originals of Bhāsa. There is a predominance of male characters in these plays unlike the classical plays. Most of these exhibit a martial spirit. The dialogues are crisp, to the point, and in an easy flowing style. In every play, 'dramatic suspense' is so well maintained, that, as the plays progress, the audience get more and more absorbed in them.

THE DŪTAVAKYAM

After a brief prologue which, as usual with these Trivandrum plays, is called Sthāpanā, the play opens with an announcement by the Chamberlain that the king Duryodhana is going to hold counsel with all his vassal kings. Presently Duryodhana himself comes in a robe of white silk and decked in glittering ornaments, delighting over the opportunity of meeting the Pāṇḍavas in a battle. He is greeted by the Chamberlain and told that all pinces have been brought to the assembly. On his way to the assembly hall Duryodhana consults his nobles Vaikarṇa and Varṣadeva regarding the appointment of a commander-in-chief for his army of eleven Akṣohini soldiers, for the ensuing battle. The nobles tell him that such an important matter as that should be discussed and decided upon in the royal assembly.

Then all enter the council hall, — Drona, Bhīṣma, Śakuni, Vaikarṇa, Varṣadeva, the many vassal kings, and finally Duryodhana. Duryodhana himself standing, offers suitable seats to every one of them and takes his seat only at the end, that too after being asked to do so by the councillors. He then asks the nobles Vaikarṇa and Varṣadeva —'Tell me, who is fit to be the commander-in-chief of our vast army?' The nobles refer it to Śakuni, who says that Bhīṣma alone is fit for that position. Duryodhana is glad, as he too had wished the same.

At this stage the Chamberlain enters and says —'Victory to the king! Nārāyaṇa, the best of men has come as an envoy of the Pāṇḍavas.' Duryodhana at once flares up and says —'Nonsense. Is that cowherd, Kamsa's servant, best of men to you? Is this how you conduct yourself before me, your own master? Out with you fellow.' The Chamberlain falls at Duryodhana's feet and begs his pardon pleading that he forgot the formality in confusion. When Duryodhana is pleased with this explanation, the Chamberlain says—'One Keśava has come as an envoy'. The bare name Keśava satisfies Duryodhana. He then orders that none should stand up to receive Keśava on his entering the hall and if any one should rise, he would be fined twelve gold pieces. As for himself he would remain absorbed in looking at the painting of Draupadi being dragged by her hair and clothes, and avoid rising up. He also asks Karṇa to be prepared to hear Yudhiṣṭhira's words, soft as a woman's. Then Kṛiṣṇa is brought in by the Chamberlain. At once, all those assembled there

rise up in confusion. Kṛṣṇa tells them — ‘ Don't distrub yourselves; be seated at ease.’ Duryodhana reminds them of the punishment already told. Kṛṣṇa then turns to Duryodhana and asks— ‘Are you in your seat ?’ Duryodhana somehow falls off his seat and, exclaiming at the deluding powers of Kṛṣṇa, offers him a seat. Kṛṣṇa peeps at the portrait in his hand and chides him for his childishness in showing out his own mistake in assemblies; and then asks him to have that painting removed away. Having done so, Duryodhana enquires after the health and prosperity of the Pāṇḍavas. Kṛṣṇa answers suitably and tells him that Pāṇḍavas also enquire about the health and prosperity in his realm and person and appeal to him thus —‘ We have undergone many sufferings. The stipulated time has passed. So give us our share in the paternal inheritance’. Duryodhana asks how they could claim any inheritance, as they were not at all the sons of Pāṇḍu who had no conjugal relations with his wives owing to the curse of a sage. Vāsudeva replies—‘You seem to be well versed in earlier family matters. So, please tell me how your father Dhṛtarāṣṭra begotten by Vyāsa on Ambikā, after the death of her husband Vicitravīrya, succeeded to the kingdom’ and advises him to give up such crooked arguments and give the Pāṇḍavas what they rightly demanded. Duryodhana says— O envoy, you know nothing of politics. Kingship is to be got only by brave princes after defeating the foes. It is never begged for. Nor is it given away as alms to one who is in distress. If they want the kingdom, let them put up a fight bravely. Or else, let them retire

to hermitages inhabited by peace-loving sages.' Vāsudeva points out to Duryodhana that all his efforts would be in vain if he should be harsh and cheat his relatives. Duryodhana retorts Kṛṣṇa saying—' Even you had no pity for Kamsa, your own maternal uncle, when you killed him. How can we be pitiful to our perpetual enemies?' Kṛṣṇa says—'It was not my fault. Kamsa was slain by death himself, for having imprisoned my parents and killed their babies, besides jailing his own father.' Duryodhana then calls Kṛṣṇa a coward as he had to run away fear-stricken when attacked by Jarāsandha angered by the murder of Kamsa, his son-in-law. Kṛṣṇa says in reply that the bravery of the wise is suited to the time, place and situation and advises him again that he should treat his kinsmen with affection for his own good both in this world and the next. Duryodhana cuts short the topic by saying that there is no use in grinding what is already ground and that there can be no relationship between them, the sons of gods and himself, a mortal's son.

Kṛṣṇa finds that soft words won't do with Duryodhana and so, employing harsh and bitter words he asks him—Don't you know Arjuna's might and prowess? Duryodhana answers—' I do not know; you tell me'. Kṛṣna mentions—' He gratified Śiva with a fight. He checked off with his arrows a deluge of rain pouring on the fire consuming the Khāṇdava forest. The demons harassing Indra were destroyed. In the city of Virāṭa, Bhiṣma and the rest were put to flight single handed. Even you had to be set free when Citrasena was carrying you away. He further

adds — 'If you do not grant the Pāṇḍavas their demand, they will seize the earth from sea to sea.'

"Not a blade of grass will I give them even if the very wind god in Bhīma's form or Indra himself in Arjuna's guise should come to fight. My father held the realm with his sword and I will guard it with mine" — replies Duryodhana. "O seeker of shame ! Disgrace on the Kuru race ! We are not talking of grass now" — retorts Vāsudeva. "You cowherd ! I must talk to you only after placing a blade of grass between. You are unfit to be talked to by a king, as you have slain a woman, a horse, a sacred bull and professional wrestlers too"— answers Duryodhana. Vāsudeva angrily calls Duryodhana a squint-eyed rogue, a crow and a monkey and announces to all present there that he will depart. Duryodhana at once orders Duhśāsana and others to bind Keśava as he has abused the limits of an envoy. But, when no one succeeds in binding Keśava, Duryodhana himself steps forward. Seeing this, Kṛṣṇa assumes his omnipresent form and, as a result, numerous forms, tall and short, small and big, of Kṛṣṇa are seen now and not seen the very next moment. Duryodhana orders that each one of them should bind one Keśava. The result is that they themselves are bound and fall down. Duryodhana leaves the hall saying that he will attack Keśava with his arrows and see that he is wounded all over his body.

Vāsudeva summons his Sudarśana-cakra and on its arrival orders it to destroy Duryodhana. Sudarśana politely points out to his master that if he killed a single man Duryodhana thus, the very

object of freeing the earth of its burden with which Kṛṣṇa had come down incarnate on the earth would be defeated. Seeing the wisdom in Sudarśana's words, Kṛṣṇa dismisses him. The four other weapons, namely. the Pāñcajanya conch, Kaumodakī gadā, the Śārṅga bow and the Nandaka sword also arrive there and Sudarśana tells them that Kṛṣṇa is appeased of anger and that they may return. Then arrives Garuḍa, who is also made to go back similarly. Vāsudeva says —now I must leave for the camp of the Pāṇḍavas. From behind the curtain, saying–'No, no, he must not go in anger thus', Dhṛtarāṣṭra enters and falls at the feet of Kṛṣṇa and begs his forgiveness for all the faults of his son. Kṛṣṇa accepts Arghya and Pādya from him and departs.



Note-worthy Grammatical Irregularities

1) उत्सादयिष्यन्निव **सर्वराज्ञः**[36]

(राजाहःसखिभ्यष्टच् has not been applied)

2) द्रुपदराजसुतां **रुदन्तीम्**[42]

(the नुम् is irregular)

3) अक्षान् क्षिपन् **सकितवम्**[42]

(irregular formation)

श्लोकानुक्रमणिका

QUOTABLE LINES IN THE PLAY

अलं तन्मद्दोषतो ज्ञातुम्[84]
अलमात्मस्तवेन[86]
अलं बन्धुजने परुषमभिधातुम्[91]
अहो बहुमायोऽयं दूतः[62]
अहो सेवाधर्मः[17]
आ मनुष्याणामस्त्येव संभ्रमः[22]
इह तिष्ठतु तावदस्मद्गतः परिहासः[88]
एकोऽनेकवपुः श्रीमान् द्विषद्बलनिषूदनः[123]
एवं परस्परविरोधविषवर्धनेन शीघ्रं भवेत्कुरुकुलं नृप नामशेषम्[78]
कर्तव्यो भ्रातृषु स्नेहो विस्मर्तव्या गुणेतराः।
सम्बन्धो बन्धुभिः श्रेयान् लोकयोरुभयोरपि ॥ २९ ॥
को नाम लोके स्वयमात्मदोषमुद्घाटयेन्नष्टघृणः सभासु ॥ १८ ॥
किं मेरुमन्दरकुलं परिवर्तयामि ?
संक्षोभयामि सकलं मकरालयं वा ?
नक्षत्रवंशमखिलं भुवि पातयामि ?
नाशक्यमस्ति मम देव तव प्रसादात् ॥ ४४ ॥
गतिमतिरहितेषु पाण्डवेषु क्षितिरखिलापि भवेन्ममासपत्ना ॥ ६ ॥
ग्रहणमुपगते तु वासुभ हतनयना इव पाण्डवा भवेयुः ॥ ६ ॥
तदाप्रभृत्येव स दारनिस्स्पृहः परात्मजानां पितृतां कथं व्रजेत् ॥ २१ ॥
तल्लोके न तु याच्यते न तु पुनर्दीनाय वा दीयते[80]
तृणान्तराभिभाष्यो भवान्[103]
त्वदर्थात् कुरुवंशोऽयमचिरान्नाशमेष्यति ॥ ३८ ॥
त्वद्वचोभिर्न दास्ये तृणमपि पितृभुक्ते वीर्यगुप्ते स्वराज्ये ॥ ३५ ॥
देवात्मजैर्मनुष्याणां कथं वा बन्धुता भवेत्।
पिष्टपेषणमेतावत् पर्याप्तं छिद्यतां कथा ॥ ३० ॥
देशकालावस्थापेक्षितं खलु शौर्यनयानुगामिनाम्[88]

दौत्येन भृत्य इव कृष्णमतिः स कृष्णः ॥ १२ ॥

नारीमृदूनि वचनानि युधिष्ठिरस्य ॥ १३ ॥

महीभारापनयनं कर्तुं जातस्य भूतले।

अस्मिन्नेव गते देव ननु स्याद्विफलः श्रमः ॥ ४६ ॥

राज्यं नाम नृपात्मजैः सहृदयैर्जित्वा रिपून् भुज्यते

तल्लोके न तु याच्यते न तु पुनर्दीनाय वा दीयते ॥ २४ ॥

राहुवक्त्रान्तरगता चन्द्रलेखेव शोभते ॥ ७ ॥

रोषात्समुदाचारो नावेक्षितः[54]

वयं किल तृणान्तराभिभाषकाः[102]

वृद्धं स्वपितरं बद्ध्वा हतोऽयं मृत्युना स्वयम् ॥ २७ ॥

वञ्चयेद्यः सुहृद्बन्धून् स भवेद्विफलश्रमः ॥ २५ ॥

सुयोधनो हि मां दृष्ट्वा नैव कार्यं करिष्यति ॥ १६ ॥

संभ्रमेण समुदाचारो विस्मृतः[21]

स्वकार्यमनुष्ठीयताम्[88]



DRAMATIS PERSONÆ

वासुदेवः —Śri Kṛṣṇa, envoy of the Pāṇḍavas

सुदर्शनः – Kṛṣṇa's weapon, the conch

दुर्योधनः —The Kaurava chief

धृतराष्ट्रः —Father of Duryodhana

काञ्चुकीयः —Duryodhana's chamberlain named Bādarāyaṇa

॥ श्रीः ॥

दूतवाक्यम्

[1] (नान्द्यन्ते ततः प्रविशति सूत्रधारः)

[2] सूत्रधारः—

पादः पायादुपेन्द्रस्य सर्वलोकोत्सवः स वः ।
व्याविद्धो नमुचिर्येन तनुताम्रनखेन खे ॥१॥

[3] एवमार्यमिश्रान् विज्ञापयामि । अये किन्नु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते । अङ्ग ! पश्यामि ।

[4] (नेपथ्ये)

[5] भो भोः प्रतिहाराधिकृताः ! महाराजो दुर्योधनः समाज्ञापयति ।

[6] सूत्रधारः—भवतु, विज्ञातम् ।

---

[1] *(At the end of the Nāndi, then enters the Stage Manager)*

[2] THE STAGE MANAGER -- May the foot of Upendra (Viṣṇu) protect you;--that foot which is the delight of all worlds and by which, bearing nails that were a little reddish, Namuci was kicked up into the sky. [1]

[3] With these words, I shall announce to the noble gentlemen. But, why, indeed, is it, I wonder, that something like a noise is heard when I am eagerly occupied in making the announcement? O, I see.

[4] *(Voice behind the curtain)*

[5] Hullo, ye persons holding office at the waiting place! the great king Duryodhana commands.

[6] THE STAGE MANAGER—Well, I understand.

7 उत्पन्ने धार्तराष्ट्राणां विरोधे पाण्डवैः सह ।
मन्त्रशालां रचयति भृत्यो दुर्योधनाज्ञया ॥२॥

(निष्क्रान्तः)

8 स्थापना

9 (ततः प्रविशति काञ्चुकीयः)

10 **काञ्चुकीयः**—भो भोः प्रतिहाराधिकृताः ! महाराजो दुर्योधनः समाज्ञापयति—'अद्य सर्वपार्थिवैः सह मन्त्रयितुमिच्छामि । तदाहूयन्तां सर्वे राजानः' इति । (परिक्रम्यावलोक्य) अये, अयं महाराजो दुर्योधन इत एवाभिवर्तते । य एषः,

11 श्यामो युवा सितदुकूलकृतोत्तरीयः
सच्छत्रचामरवरो रचिताङ्गरागः ।

---

7 A disagreement between the sons of Dhṛtarāṣtra and the Pāṇḍavās springing up, the servant arranges the council-hall, at the behest of Duryodhana [2] *(Exit)*

8 THE PROLOGUE

9 *(Then enters the Chamberlain)*

10 THE CHAMBERLAIN – Hullo, ye persons holding office at the waiting place! the great king Duryodhana commands.–'Today I wish to hold counsel with all kings. Therefore let all the kings be invited.' *(Stepping forward and seeing)* Lo! this great king Duryodhana is coming in this very direction. He is

11 Blue, youthful, wearing an upper garment of white silk; with the royal umbrella and the excellent cāmaras; anointed with fragrant

श्रीमान् विभूषणमणिद्युतिरञ्जिताङ्गो
नक्षत्रमध्य इव पर्वगतः शशाङ्कः ॥३॥

12 (ततः प्रविशति यथानिर्दिष्टो दुर्योधनः)

13 **दुर्योधनः**—उद्धूतरोषमिव मे हृदयं सहर्षं
प्राप्तं रणोत्सवमिमं सहसा विचिन्त्य ।
इच्छामि पाण्डवबले वरवारणाना-
मुत्कृत्तदन्तमुसलानि मुखानि कर्तुम् ॥४॥

14 **काञ्चुकीयः**—जयतु महाराजः ! महाराजशासनात् समानीतं सर्वराजमण्डलम् ।

15 **दुर्योधनः**—सम्यक् कृतम् । प्रविश त्वमवरोधनम् ।

16 **काञ्चुकीयः**— यदाज्ञापयति महाराजः । (निष्क्रान्तः)

---

unguents; with limbs sparkling with the glitter of the gems in the ornaments, and in (full) splendour like the moon in the midst of stars on the full moon day. [3]

12 *(Then enters Duryodhana, as described)*

13 DURYODHANA—In view of the festive battle that has come up all on a sudden, my mind, full of joy, is with its wrath dispelled, as it were, (and) I wish to make the faces of the lordly tuskers in the Pāṇḍava force, have their pestle-like tusks hacked out. [4]

14 THE CHAMBERLAIN—Victory to the great king! The entire body of kings has been assembled, at your majesty's command.

15 DURYODHANA—Well done. You go in.

16 THE CHAMBERLAIN—As the great king commands. *(Exit)*

[17] **दुर्योधनः**—आर्यौ वैकर्णवर्षदेवौ ! उच्यताम्—'अस्ति ममैकादशाक्षौहिणीबलसमुदयः । अस्य कः सेनापतिर्भवितुमर्हति ? किं किमाहतुर्भवन्तौ—महान् खल्वयमर्थः । मन्त्रयित्वा वक्तव्यम् ' इति ? सदृशमेतत् । तदागम्यतां मन्त्रशालामेव प्रविशामः । आचार्य, अभिवादये । प्रविशतु भवान् मन्त्रशालाम् । पितामह, अभिवादये । प्रविशतु भवान् मन्त्रशालाम् । मातुल, अभिवादये । प्रविशतु भवान् मन्त्रशालाम् । आर्यौ वैकर्णवर्षदेवौ, प्रविशतां भवन्तौ । भो भोः सर्वक्षत्रियाः! स्वैरं प्रविशन्तु भवन्तः । वयस्य ! कर्ण ! प्रविशामस्तावत् । (प्रविश्य) आचार्य ! एतत् कूर्मासनम् , आस्यताम् । पितामह ! एतत् सिंहासनम् , आस्यताम् । मातुल ! एतच्चर्मासनम् , आस्यताम् । आर्यौ

---

[17] DURYODHANA—Worthy Vaikarṇa and Varṣadeva, I have a warring force of eleven Akṣohiṇī soldiers. Tell me—who is fit to become the commander-in-chief of this army? What, do you say—'This is indeed a serious matter. Opinion must be expressed after due deliberation'? It is but right. Then, come on, we shall directly go into the council hall. My preceptor, I salute you. Please get into the council hall. My grand-sire, salutations to you; please get into the council hall. My maternal uncle, my respects to you; please enter the council-hall. Worthy Vaikarṇa and Varṣadeva, enter please, both of you. O ye all, Kṣatriyas, please get in freely. Friend Karṇa, we will now get in. *(Entering)* My preceptor, here is the tortoise seat; please be seated. Grand-sire, here is the lion-seat, please sit on it. My maternal uncle, here is the leather-seat, please be seated.

वैकर्णवर्षदेवौ ! आसातां भवन्तौ । भो भोः सर्वक्षत्रियाः ! स्वैरमासतां भवन्तः । किमिति किमिति महाराजो नास्त इति । अहो सेवाधर्मः ! नन्वयमहमासे । वयस्य कर्ण ! त्वमप्यास्स्व । (उपविश्य) आर्यौ वैकर्णवर्षदेवौ ! उच्यताम् —अस्ति ममैकादशाक्षौहिणीबलसमुदयः । अस्य कः सेनापतिर्भवितुमर्हतीति ! किमाहतुर्भवन्तौ — अत्रभवान् गान्धारराजो वक्ष्यतीति ? भवतु, मातुलेनाभिधीयताम् । किमाह मातुलः — अत्रभवति गाङ्गेये स्थिते कोऽन्यः सेनापतिर्भवितुमर्हतीति ? सम्यगाह मातुलः । भवतु भवतु, पितामह एव भवतु । वयमप्येतत् अभिलषामः ।

18 सेनानिनादपटहस्वनशङ्खनादै-
श्चण्डानिलाहतमहोदधिनादकल्पैः ।

Worthy Vaikarṇa and Varṣadeva, please sit down. O ye all, Kṣatriyas, take your seats freely. Do you ask—"Why, why is it that the great king himself is not seated"? Oh, your loyalty! Well, here I sit. Friend Karṇa, you too be seated. *(Sitting)* Worthy Vaikarṇa and Varṣadeva, I have a warring force of eleven Akṣohiṇi(soldiers). Tell me who is fit to become the commander-in-chief of this (army)? Do you say—'His highness the king of the Gāndhāras will say'? Well, let my maternal uncle tell me. What? Does my maternal uncle say—'When there is the honourable son of Gaṅgā, who else is fit to become the commander-in-chief'? Well said, my uncle! Well, well; let the grand-sire alone be (the commander). We too desire the same.

18 Let the hearts of the (enemy) princes sink

गाङ्गेयमूर्ध्नि पतितैरभिषेकतोयैः
सार्धं पतन्तु हृदयानि नराधिपानाम् ॥५॥

19 (प्रविश्य) **काञ्चुकीयः**—जयतु महाराजः ! एष खलु पाण्डव-स्कन्धावाराद् दौत्येनागतः पुरुषोत्तमो नारायणः ।

20 **दुर्योधनः** — मा तावद्भो बादरायण ! किं किं कंसभृत्यो दामोदरस्तव पुरुषोत्तमः ? स गोपालकस्तव पुरुषोत्तमः ? बार्हद्रथापहृत-विषयकीर्तिभोगस्तव पुरुषोत्तमः ? अहो पार्थिवासन्नमाश्रितस्य भृत्यजनस्य समुदाचारः ! सगर्वं खल्वस्य वचनम् । आ अपध्वंस ।

21 **काञ्चुकीयः** — प्रसीदतु महाराजः । संभ्रमेण समुदाचारो विस्मृतः । (पादयोः पतति)

---

down along with the consecration waters poured on the head of Gaṅgā's son, along with the roaring of the army, beating of drums and blaring of conches—all resembling the roar of the great ocean disturbed by a terrible wind. [5]

19 *(Entering)* A CHAMBERLAIN — Victory to the great king! Here, indeed, has come the best of men, Nārāyaṇa, with an embassy from the Pāṇḍavas' camp.

20 DURYODHANA–Nay, don't say so, Bādarāyaṇa. What, is that Dāmodara, servant of Kamsa, best of men to you? that cow-herd, best of men to you? Is that man whose land, glory and happiness were all taken away by Bṛhadratha's son, best of men to you? Oh, what a behaviour of the dependent servant-folk in the very presence of (their) king! How insolent, his words! You fellow, clear out.

21 THE CHAMBERLAIN—Forgive me, great king.

22 **दुर्योधनः** — संभ्रम इति ? आ मनुष्याणामस्त्येव संभ्रमः । उत्तिष्ठोत्तिष्ठ ।

23 **काञ्चुकीयः**—अनुगृहीतोऽस्मि ।

24 **दुर्योधनः**—इदानीं प्रसन्नोऽस्मि । क एष दूतः प्राप्तः ?

25 **काञ्चुकीयः**—दूतः प्राप्तः केशवः ।

26 **दुर्योधनः**—केशव इति ? एवमेष्टव्यम् । अयमेव समुदाचारः । भो भो राजानः ! दौत्येनागतस्य केशवस्य किं युक्तम ? किमाहुर्भवन्तः — 'अर्घ्यप्रदानेन पूजयितव्यः केशवः' इति ? न मे रोचते । ग्रहणमस्यात्र हितं पश्यामि ।

27 **ग्रहणमुपगते तु वासुभद्रे**
हृतनयना इव पाण्डवा भवेयुः ।

In my confusion, I forgot the formality.

(Falls at his feet)

22 DURYODHANA–Confusion, you say? Yes, men are liable to confusion. Rise, rise.

23 THE CHAMBERLAIN – I am beholden to you.

24 DURYODHANA—I am glad, now. Who is that envoy come?

25 THE CHAMBERLAIN—The envoy who has come is Keśava.

26 DURYODHANA—Keśava, you say. Thus it must be probed. That alone is the formality. O, ye kings! What is proper (as a reception) to Keśava, come with an embassy? What? Do you say that Keśava must be honoured with the offer of *Arghya*? I don't like that. Capturing him here, I consider to be for (our) good.

27 If Vasubhadra's son were to get captured,

गतिमतिरहितेषु पाण्डवेषु
क्षितिरखिलापि भवेन्ममासपत्ना ॥६॥

28 अपि च योऽत्र केशवस्य प्रत्युत्थास्यति, स मया द्वादशसुवर्णभारेण दण्ड्यः। तदप्रमत्ता भवन्तु भवन्तः। को नु खलु ममाप्रत्युत्थानस्योपायः ? हन्त दृष्ट उपायः। बादरायण ! आनीयतां स चित्रपटो ननु, यत्र द्रौपदीकेशाम्बरावकर्षणमालिखितम्। (अपवार्य) तस्मिन् दृष्टिविन्यासं कुर्वन् नोत्थास्यामि केशवस्य।

29 **काञ्चुकीयः**— यदाज्ञापयति महाराजः। (निष्क्रम्य, प्रविश्य) जयतु महाराजः ! अयं स चित्रपटः।

30 **दुर्योधनः**—ममाग्रतः प्रसारय।

---

the Pāṇḍavas will become as though blinded. When the Pāṇḍavas are destitute of refuge and counsel, the whole earth will become mine without a rival. [6]

28 And further, whoever rises to meet Keśava will be fined twelve gold pieces by me. Therefore all of you be cautious. I wonder now, what means there is for my not rising to meet him. Well, I see a way. Bādarāyaṇa, please bring me that picture-board where dragging Draupadi by hair and clothes is painted. *(Aside)* Fixing my gaze on that, I don't rise to meet Keśava.

29 THE CHAMBERLAIN—As the great king commands. *(Exit and re-enter)* Victory to the great king! Here is that picture-board.

30 DURYODHANA—Extend it before me.

31 **काञ्चुकीयः**—यदाज्ञापयति महाराजः । (प्रसारयति)

32 **दुर्योधनः** — अहो दर्शनीयोऽयं चित्रपटः ! एष दुःशासनो द्रौपदीं केशहस्ते गृहीतवान् । एषा खलु द्रौपदी,

33 **दुःशासनपरामृष्टा संभ्रमोत्फुल्ललोचना ।**
राहुवक्त्रान्तरगता चन्द्रलेखेव शोभते ॥७॥

34 एष दुरात्मा भीमः सर्वराजसमक्षमवमानितां द्रौपदीं दृष्ट्वा प्रवृद्धामर्षः सभास्तम्भं तुलयति । एष युधिष्ठिरः,

35 **सत्यधर्मघृणायुक्तो द्यूतविभ्रष्टचेतनः ।**
करोत्यपाङ्गविक्षेपैः शान्तामर्षं वृकोदरम् ॥८॥

एष इदानीमर्जुनः,

---

31 THE CHAMBERLAIN—As the great king commands. *(Extends)*

32 DURYODHANA—Oh, how splendid the picture is! Here has Duhśāsana seized Draupadi by her profuse hair. And here, Draupadi,

33 Grasped by Duhśāsana, appears, with her eyes wide in confusion, like the moon's disc caught between the jaws of Rāhu. [7]

34 Here is the vile Bhīma, who, beholding Draupadī defiled in the presence of all kings, is lifting up the pillar of the hall, with increased wrath. Here, Yudhiṣṭhira,—

35 Truthful, virtuous, compassionate and destitute of spirits by gambling, is pacifying the angry Vṛkodara, by casting side-glances. [8]

Here now, Arjuna,—

36 रोषाकुलाक्षः स्फुरिताधरोष्ठ-
स्तृणाय मत्वा रिपुमण्डलं तत् ।
उत्सादयिष्यन्निव सर्वराज्ञः
शनैः समाकर्षति गाण्डिवज्याम् ॥९॥

37 एष युधिष्ठिरोऽर्जुनं निवारयति । एतौ नकुलसहदेवौ,

38 कृतपरिकरबन्धौ चर्मनिस्त्रिंशहस्तौ
परुषितमुखरागौ स्पष्टदष्टाधरोष्ठौ ।
विगतमरणशङ्कौ सत्वरं भ्रातरं मे
हरिमिव मृगपोतौ तेजसाभिप्रयातौ ॥१०॥

39 एष युधिष्ठिरः कुमारावुपेत्य निवारयति ।

40 नीचोऽहमेव विपरीतमतिः कथं वा
रोषं परित्यजतमद्य नयानयज्ञौ ।

---

36 His eyes reeling with rage and lips trembling, caring a straw for that ring of foes, he is gently drawing the string of the Gāṇḍiva as though with the intention of destroying all kings. [9]

37 Here Yudhiṣṭhira restrains Arjuna. Here are Nakula and Sahadeva.

38 Having girded up, bearing in their hands a sword and the buckler, with an enraged facial look, openly biting their lips and with the fear of death dispelled, they are rushing hurriedly towards my brother with all force, like two fawns attacking a lion. [10]

39 Here Yudhiṣṭhira, going near the princes, restrains them (saying)—

40 How base have I alone been with a perverse

द्यूताधिकारमवमानममृष्यमाणाः
सत्त्वाधिकेषु वचनीयपराक्रमाः स्युः ॥११॥ इति।

41 एष गान्धारराजः,

42 अक्षान् क्षिपन् सकितवं प्रहसन् सगर्वं
सङ्कोचयन्निव मुदं द्विषतां स्वकीर्त्या।
स्वैरासनो द्रुपदराजसुतां रुदन्तीं
काक्षेण पश्यति लिखत्यभिखं नयज्ञः ॥१२॥

43 एतावाचार्यपितामहौ तां दृष्ट्वा लज्जायमानौ पटान्तान्तर्हितमुखौ स्थितौ। अहो अस्य वर्णाढ्यता! अहो भावोपपन्नता! अहो युक्तलेखता! सुव्यक्तमालिखितोऽयं चित्रपटः। प्रीतोऽस्मि। कोऽत्र?

---

mind? As you are aware of what is fair and what is unfair, both of you lay aside your wrath. Persons not enduring the disgrace consequent upon gambling would be of questionable valour among those who are eminently virtuous. [11]

41 Here is the Gāndhāra king,

42 Casting the dice with an insolent proud laughter and as though causing the happiness of the opponent to shrink away by his reputation; being proficient in the dice game, he, seated at ease, casts a side-long look at the weeping Draupadī and inscribes something in the void. [12]

43 Here are the preceptor and the grandsire with their faces covered with their robes, as they are ashamed of seeing her (in this plight). Oh, the richness of the colour! How clear the expression! What an appropriate painting! This picture-scroll is painted very realistically, I am glad. Lo, who is there?

44 काञ्चुकीयः—जयतु महाराजः !

45 दुर्योधनः — बादरायण ! आनीयतां स विहगवाहनमात्र-
विस्मितो दूतः ।

46 काञ्चुकीयः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

47 दुर्योधनः—वयस्य कर्ण !

48 प्राप्तः किलाद्य वचनादिह पाण्डवानां
दौत्येन भृत्य इव कृष्णमतिः स कृष्णः ।
श्रोतुं सखे ! त्वमपि सज्जय कर्ण ! कर्णौ
नारीमृदूनि वचनानि युधिष्ठिरस्य ॥१३॥

49 (ततः प्रविशति वासुदेवः काञ्चुकीयश्च)

50 वासुदेवः — अद्य खलु धर्मराजवचनाद्धनञ्जयाकृत्रिममित्रतया

---

44 THE CHAMBERLAIN–Victory to the great king!

45 DURYODHANA—Bādarāyaṇa, please bring in that envoy who is conceited just because he has a bird for his vehicle.

46 THE CHAMBERLAIN — As the great king commands. *(Exit)*

47 DURYODHANA—Friend Karṇa,

48 The evil-minded Kṛṣṇa has come here with an embassy, like a servant, at the behest of the Pāṇḍavas. So, my dear Karṇa, prepare your ears to listen to Yudhiṣṭhira's words, soft as a woman's. [13]

49 *(Then enters Vāsudeva, so also the Chamberlain)*

50 VĀSUDEVA—It is in fact at the words of Dharmarāja and out of my true friendship for Dhanañjaya, that I am now observing the conven-

चाहवदर्पमनुक्तग्राहिणं सुयोधनं प्रति मयाप्यनुचितदौत्यसमयोऽनुष्ठितः ।
अथ च,

51 कृष्णापराभवभुवा रिपुवाहिनीभ-
कुम्भस्थलीदलनतीक्ष्णगदाधरस्य ।
भीमस्य कोपशिखिना युधि पार्थपत्त्रि-
चण्डानिलैश्च कुरुवंशवनं विनष्टम् ॥१४॥

52 इदं सुयोधनशिबिरम् । इह हि,

53 आवासाः पार्थिवानां सुरपुरसदृशाः स्वच्छन्दविहिता
विस्तीर्णाः शस्त्रशाला बहुविधकरणैः शस्त्रैरुपचिताः ।
हेषन्ते मन्दुरास्थास्तुरगवरघटा बृंहन्ति करिण
ऐश्वर्यं स्फीतमेतत् स्वजनपरिभवादासन्नविलयम् ॥१५॥

---

tion of an envoy, although unbecoming of me, to Suyodhana, who is proud of war and who lays hold on (even) unuttered (things). Move over—

51 The forest-like family of the Kurus is (as good as) destroyed in battle by the fiery anger, caused by the insult done to Kṛṣṇā (Draupadī), of Bhīma who bears his mace terrible in crushing the broad foreheads of the elephants belonging to the foes, and the tempestuous arrows of Pārtha. [14]

52 Here is Suyodhana's camp. Here, indeed,

53 The kings' residences, built out of fancy, resemble those of the heavenly city; the spacious armouries are filled with various instruments and weapons; troops of excellent horses stationed in stables are neighing and the elephants are roaring;

54 भोः !

दुष्टवादी गुणद्वेषी शठः स्वजननिर्दयः ।
सुयोधनो हि मां दृष्ट्वा नैव कार्यं करिष्यति ॥१६॥

55 भो बादरायण ! किं प्रवेष्टव्यम् ?

56 काञ्चुकीयः—अथ किमथ किम् । प्रवेष्टुमर्हति पद्मनाभः ।

57 (प्रविश्य) वासुदेवः—कथं कथं मां दृष्ट्वा संभ्रान्ताः सर्वक्षत्रियाः । अलमलं संभ्रमेण । स्वैरमासतां भवन्तः ।

58 दुर्योधनः — कथं कथं केशवं दृष्ट्वा सम्भ्रान्ताः सर्वक्षत्रियाः ! अलमलं संभ्रमेण । स्मरणीयः पूर्वमाश्रावितो दण्डः । नन्वहमाज्ञप्ता ।

59 वासुदेवः—भोः सुयोधन ! किमास्से ?

---

all this plentiful power is going to perish because of disgracing the kinsmen. [15]

54 Oh! Suyodhana is indeed, a harsh speaker, hater of virtues, a wicked fellow and pitiless to his kinsmen. Surely, he won't do what he has to, on seeing me. [16]

55 O Bādarāyaṇa, have I to get in ?

56 THE CHAMBERLAIN—Yes, yes. Padmanābha will do well to enter.

57 VĀSUDEVA—*(Entering)* How is this? All these kṣatriyas are perturbed on seeing me! Don't be perturbed. Please be seated at ease.

58 DURYODHANA–How is this? All the kṣatriyas are perturbed on seeing Keśava. Don't be perturbed. You must remember the punishment already told. Indeed, it is I that orders.

59 VĀSUDEVA–Suyodhana, are you on the seat ?

60 **दुर्योधनः**—(आसनात् पतित्वा, आत्मगतम्) सुव्यक्तं प्राप्त एव केशवः।

61 **उत्साहेन मतिं कृत्वाप्यासीनोऽस्मि समाहितः।**
केशवस्य प्रभावेन चलितोऽस्म्यासनादहम् ॥१७॥

62 अहो बहुमायोऽयं दूतः। (प्रकाशम्) भो दूत! एतदासनम्। आस्यताम्।

63 **वासुदेवः** — आचार्य, आस्यताम्। गाङ्गेयप्रमुखा राजानः! स्वैरमासतां भवन्तः। वयमप्युपविशामः। (उपविश्य) अहो दर्शनीयोऽयं चित्रपटः! मा तावत्। द्रौपदीकेशधर्षणमत्रालिखितम्।

64 अहो तु खलु,

65 **सुयोधनोऽयं स्वजनावमानं पराक्रमं पश्यति बालिशत्वात्।**
को नाम लोके स्वयमात्मदोषमुद्घाटयेन्नष्टघृणः सभासु ॥

---

60 DURYODHANA—*(Falling down from the seat; to himself)* It is quite clear, Keśava has already come.

61 O! Although seated firmly, making up my mind with effort, I have fallen off the seat by the power of Keśava. [17]

62 Oh! this envoy has many tricks. *(Aloud)* O envoy, be seated on this seat.

63 VĀSUDEVA — Preceptor, please be seated. Princes headed by the son of Gaṅgā, all of you please sit at ease. We too shall sit down. *(Sitting)* Oh! this picture board is splendid. No, not so. Dragging Draupadi by the hair is painted herein.

64 Oh, indeed,

65 This Suyodhana, owing to his childishness, considers the shaming of his kinsmen an act of

66 आः अपनीयतामेष चित्रपटः ।

67 **दुर्योधनः**—बादरायण ! अपनीयतां किल चित्रपटः ।

68 **काञ्चुकीयः** —यदाज्ञापयति महाराजः । (अपनयति)

69 **दुर्योधनः**— भो दूत !

70 **धर्मात्मजो वायुसुतश्च भीमो भ्रातार्जुनो मे त्रिदशेन्द्रसूनुः ।**
यमौ च तावश्विसुतौ विनीतौ सर्वे सभृत्याः कुशलोपपन्नाः ॥

71 **वासुदेवः**—सदृशमेतद् गान्धारीपुत्रस्य । अथ किमथ किम् । कुशलिनः सर्वे । भवतो राज्ये शरीरे बाह्याभ्यन्तरे च कुशलमनामयं च पृष्ट्वा विज्ञापयन्ति युधिष्ठिरादयः पाण्डवाः—

---

valour. Who, indeed in this world, all sense of decency lost in him, would show out his own mistake in assemblies? [18]

66 Ah! let this picture board be taken away.

67 DURYODHANA—Bādarāyaṇa, yes, let the picture board be taken away.

68 THE CHAMBERLAIN—As the great king commands. *(Takes it away)*

69 DURYODHANA—O, envoy!

70 The son of Dharma, Bhima son of the Wind, and my brother Arjuna son of the lord of gods and the two modest twins, sons of Aśvinis,—are they all, with their followers, prosperous? [19]

71 VĀSUDEVA—This is worthy of Gāndhāri's son. Yes; yes; all are well. Enquiring about the prosperity and health in your realm and person, both within and without, the Pāṇḍavas headed by Yudhiṣṭhira appeal to you thus—

72 अनुभूतं महद् दुःखं संपूर्णः समयः स च ।
अस्माकमपि धर्म्यं यद्दायाद्यं तद्विभज्यताम् ॥२०॥ इति ।

73 दुर्योधनः—कथं कथं दायाद्यमिति ?

74 वने पितृव्यो मृगयाप्रसङ्गतः कृतापराधो मुनिशापमाप्तवान् ।
तदाप्रभृत्येव स दारनिस्स्पृहः परात्मजानां पितृतां कथं व्रजेत्॥

75 वासुदेवः—पुराविदं भवन्तं पृच्छामि ।

76 विचित्रवीर्यो विषयी विपत्तिं क्षयेण यातः पुनरम्बिकायाम् ।
व्यासेन जातो धृतराष्ट्र एष लभेत राज्यं जनकः कथं ते ॥२२॥

77 मा मा भवान् ।

---

72 "Great trouble has been endured and the term agreed upon has also been fulfilled. Hence, let that share of the paternal inheritance, which is ours also by right, be given away." [20]

73 Duryo—How, how? Paternal inheritance?

74 My paternal uncle got cursed by a sage having offended in the course of hunting in a wood. Since then, he had no desire for his wives; hence, how would he gain fatherhood over the sons of others? [21]

75 Vāsudeva—I ask you versed in ancient matters.—

76 Vicitravīrya, the sensualist, died away by the wasting sickness; then, how could your father, this Dhṛtarāṣṭra begotten by Vyāsa on Ambikā, succeed to the kingdom.? [22]

77 (So,) don't speak thus.

78 एवं परस्परविरोधविवर्धनेन
शीघ्रं भवेत् कुरुकुलं नृप ! नामशेषम् ।
तत् कर्तुमर्हति भवानपकृष्य रोषं
यत् त्वां युधिष्ठिरमुखाः प्रणयाद् ब्रुवन्ति ॥२३॥

79 दुर्योधनः—भो दूत ! न जानाति भवान् राज्यव्यवहारम् ।

80 राज्यं नाम नृपात्मजैः सहृदयैर्जित्वा रिपून् भुज्यते
तल्लोके न तु याच्यते न तु पुनर्दीनाय वा दीयते ।
काङ्क्षा चेन्नृपतित्वमाप्तुमचिरात् कुर्वन्तु ते साहसं
स्वैरं वा प्रविशन्तु शान्तमतिभिर्जुष्टं शमायाश्रमम् ॥

81 वासुदेवः—भोः सुयोधन ! अलं बन्धुजने परुषमभिधातुम् ।

---

78 By thus augmenting mutual enmity, oh king, the Kuru family will soon remain but a name. Therefore, withdrawing wrath, you will do well to do what they (Pandavas), led by Yudhiṣṭhira, say to you out of affection. [23]

79 DURYODHANA—O envoy, you are not aware of kingly dealings.

80 A kingdom is such that it is owned by brave princes after defeating the foes. It is not begged for in this world, nor is it ever given away to one who is distressed. If there is (in them) a desire to gain kingship, let them (put forth their boldness) wage war, or else, enter freely the hermitage inhabited by those with tranquil minds, to seek peace. [24]

81 VĀSUDEVA – O Suyodhana, do not speak harshly to kinsmen.

82 पुण्यसञ्चयसंप्राप्तामधिगम्य नृपश्रियम् ।
वञ्चयेद्यः सुहृद्बन्धून् स भवेद् विफलश्रमः ॥२५॥

83 दुर्योधनः —स्यालं तव गुरोर्भूपं कंसं प्रति न ते दया ।
कथमस्माकमेवं स्यात् तेषु नित्यापकारिषु ॥

84 वासुदेवः— अलं तन्मद्दोषतो ज्ञातुम् ।

85 कृत्वा पुत्रवियोगार्तां बहुशो जननीं मम ।
वृद्धं स्वपितरं बद्ध्वा हतोऽयं मृत्युना स्वयम् ॥२७॥

86 दुर्योधनः — सर्वथा वञ्चितस्त्वया कंसः । अलमात्मस्तवेन । न शौर्यमेतत् । पश्य,

87 जामातृनाशव्यसनाभितप्ते रोषाभिभूते मगधेश्वरेऽथ ।
पलायमानस्य भयातुरस्य शौर्यं तदेतत् क्व गतं तवासीत् ॥

---

82 Having attained kingly dignity secured by store of merit, should any one cheat his friends or relatives, his efforts will (all) be unfruitful. [25]

83 DURYODHANA—(Even) you had no pity for king Kamsa, your father's brother-in-law. How can we have any pity for those who are our perpetual enemies. [26]

84 VĀSUDEVA—Do not take it as my fault.

85 Having many times made my mother miserable by causing to her loss of her sons, and by imprisoning his own old father, he got himself killed by Death. [27]

86 DURYODHANA—Kamsa was cheated by you, anyway. No more self-praising. This is no brave act. See—

87 When the lord of Magadha was overpowered by wrath ablaze with the grief due to the slaughter

88 **वासुदेवः** — भोः सुयोधन ! देशकालावस्थापेक्षितं खलु शौर्यं नयानुगामिनाम् । इह तिष्ठतु तावदस्मद्गतः परिहासः । स्वकार्यम् अनुष्ठीयताम् ।

89 **कर्तव्यो भ्रातृषु स्नेहो विस्मर्तव्या गुणेतराः ।**
सम्बन्धो बन्धुभिः श्रेयान् लोकयोरुभयोरपि ॥२९॥

90 **दुर्योधनः—देवात्मजैर्मनुष्याणां कथं वा बन्धुता भवेत् ।**
पिष्टपेषणमेतावत् पर्याप्तं छिद्यतां कथा ॥३०॥

91 **वासुदेवः** — (आत्मगतम्)
प्रसाद्यमानः साम्नायं न स्वभावं विमुञ्चति ।
हन्त संक्षोभयाम्येनं वचोभिः परुषाक्षरैः ॥३१॥

---

of his son-in-law, where had this bravery gone from you fleeing away fear-stricken ? [28]

88 VĀSUDEVA—O Suyodhana, the bravery of persons following the (virtuous) policy depends on the place, time and situation. Let our jokes stop with this. Please attend to my task (now).

89 You should make friendship with your cousins and forget faults; (for,) alliance with relatives is for good in both the worlds (here and in the next). [29]

90 DURYODHANA — How could there be any relationship between us men and they the sons of gods? This grinding of what is already ground is enough so far. Please end the topic. [30]

91 VĀSUDEVA—*(To himself)* Propitiated by gentle-words he does not leave his nature. Well; I shall excite him in a language of bitter words. [31]

92 (प्रकाशम्) भोः सुयोधन ! किं न जानीषेऽर्जुनस्य बलपराक्रमम् ?

93 दुर्योधनः — न जाने ।

94 वासुदेवः —भोः ! श्रूयताम् ,

95 कैरातं वपुरास्थितः पशुपतिर्युद्धेन सन्तोषितो
वह्नेः खाण्डवमश्नतः सुमहती वृष्टिः शरैश्छादिता ।
देवेन्द्रार्तिकरा निवातकवचा नीताः क्षयं लीलया
नन्वेकेन तदा विराटनगरे भीष्मादयो निर्जिताः ॥

96 अपि च, तवापि प्रत्यक्षमपरं कथयामि ।

97 ननु त्वं चित्रसेनेन नीयमानो नभस्तलम् ।
विक्रोशन् घोषयात्रायां फल्गुनेनैव मोक्षितः ॥३३॥

---

92 *(Aloud)* O Suyodhana, are you not aware of Arjuna's strength and valour ?

93 DURYODHANA—I do not know.

94 VĀSUDEVA—Oh ! listen (then).

95 Paśupati (Śiva) in the guise of a Kirāta, was gratified with a fight ; the very great shower of rain (pouring) on the fire consuming the Khāṇḍava wood was checked off by (his) arrows. The demons with impenetrable arrows, harassing the god of gods were destroyed sportingly; and on the other day, in the city of Virāta, Bhīṣma and others were vanquished by him single-handed. [32]

96 Further, I shall tell you another which you too have witnessed.

97 During the visit to the cowherds' stations, when you, although screaming, were being borne away into the sky by Citrasena, was it not by Arjuna alone that you were freed ? [33]

98 किं बहुना ?

99 दातुमर्हसि मद्वाक्याद्राज्यार्धं धृतराष्ट्रज !
अन्यथा सागरान्तां गां हरिष्यन्ति हि पाण्डवाः ॥३४॥

100 दुर्योधनः —कथं, कथम् ? हरिष्यन्ति हि पाण्डवाः !

101 प्रहरति यदि युद्धे मारुतो भीमरूपी
प्रहरति यदि साक्षात् पार्थरूपेण शक्रः ।
परुषवचनदक्ष ! त्वद्वचोभिर्न दास्ये
तृणमपि पितृभुक्ते वीर्यगुप्ते स्वराज्ये ॥३५॥

102 वासुदेवः—भोः कुरुकुलकलङ्कभूत ! अयशोलुब्ध ! वयं किल तृणान्तराभिभाषकाः ।

---

98 Why sav much?

99 O son of Dhṛtarāṣtra ! you will do well to give half the kingdom on my advice; otherwise, the Pāṇḍavas will surely seize the (whole) earth extending to the seas. [34]

100 DURYODHANA—How, how? the Pāṇḍavas will surely seize !

101 Even if the very wind in the form of Bhima were to strike in a battle, even if Indra himself in the guise of Pārtha were to fight, O champion of btiter speech! on your words I shall not give even a blade of grass in my kingdom which was held by my father (before) and which is (now) protected by my valour. [35]

102 VĀSUDEVA—O stain on the Kuru race! crazy after infamy! we are indeed speaking of something other than grass!

103 दुर्योधनः—भो गोपालक ! तृणान्तराभिभाष्यो भवान् ।

104 अवध्यां प्रमदां हत्वा हयं गोवृषमेव च ।
मल्लानपि सुनिर्लज्जो वक्तुमिच्छसि साधुभिः ॥३६॥

105 वासुदेवः—भोः सुयोधन ! ननु क्षिपसि माम् ।

106 दुर्योधनः—आः, अभाष्यस्त्वम् ।

107 अहमवधूतपाण्डरातपत्रो द्विजवरहस्तधृताम्बुसिक्तमूर्धा ।
अवनतनृपमण्डलानुयात्रैः सह कथयामि भवद्विधैर्न भाषे ॥

108 वासुदेवः—न व्याहरति किल मां सुयोधनः । भोः !

109 शठ ! बान्धवनिःस्नेह ! काक ! केकर ! पिङ्गल !
त्वदर्थात् कुरुवंशोऽयमचिरान्नाशमेष्यति ॥३८॥

---

103 DURYODHANA—O cowherd! you must be talked to by placing at least a blade of grass between!

104 Having slain a woman who ought not to be killed, a horse, a bull and wrestlers, O shameless fellow, you wish to speak to the pious ones!

105 VĀSUDEVA — O Suyodhana, note you are insulting me.

106 DURYODHANA — Ah! you are unfit to be talked to.

107 I have a white (royal) umbrella borne over me and my head is sprinkled with water held in the hands of the best of Brahmins. I say I wont speak with persons like you who are in attendance on the circle of princes humbled down (by me).

108 VĀSUDEVA—Suyodhana won't talk to me, forsooth. Oh!

109 On account of you, O rogue, unsympathetic

110 भो भो राजानः ! गच्छामस्तावत् ।

111 दुर्योधनः—कथं यास्यति किल केशवः ? दुःशासन ! दुर्मर्षण ! दुर्मुख ! दुर्बुद्धे ! दुष्टेश्वर ! दूतसमुदाचारमतिक्रान्तः केशवो बध्यताम् । कथमशक्ताः ? दुःशासन ! न समर्थः खल्वसि ?

112 करितुरगनिहन्ता कंसहन्ता स कृष्णः
पशुपकुलनिवासादानुजीव्यानभिज्ञः ।
हतभुजबलवीर्यः पार्थिवानां समक्षं
स्ववचनकृतदोषो बध्यतामेष शीघ्रम् ॥३९॥

113 अयमशक्तः । मातुल ! बध्यतामयं केशवः । कथं पराङ्मुखः

---

towards kinsmen! thou a crow, a squint-eyed fellow and a monkey!—this Kuru race will soon come to ruin. [38]

110 O, Ye kings! we will now depart.

111 DURYODHANA—How, Keśava will surely be off. Duhśāsana, O Durmarṣaṇa, Durmukha, O Durbuddhi, Duṣteśvara, bind Keśava; he has abused the limits of an envoy. How, are you unable? O Duhśāsana, indeed are you incapable (of this)?

112 That Kṛṣṇa who slew a horse and an elephant and murdered Kamsa is ignorant of how a master is to be served, on account of his living in a family of cowherds. He is devoid of the strength of arms and valour and has been guilty of his own speech before the very eyes of the princes. (So) let him be bound soon. [39]

113 He is not able. Maternal uncle, let this Keśava be bound. What, he falls down turning

पतति ? भवतु, अहमेव पाशैर्बध्नामि । (उपसर्पति)

114 वासुदेवः — कथं बद्धुकामो मां किल सुयोधनः । भवतु, सुयोधनस्य सामर्थ्यं पश्यामि । (विश्वरूपमास्थितः)

115 दुर्योधनः —भोः दूत !

116 सृजसि यदि समन्ताद् देवमायाः स्वमायाः
प्रहरसि यदि वा त्वं दुर्निवारैः सुरास्त्रैः ।
हयगजवृषभाणां पातनाज्ञातदर्पो
नरपतिगणमध्ये बध्यसे त्वं मयाद्य ॥४०॥

117 आः तिष्ठेदानीम् । कथं न दृष्टः केशवः ? अयं केशवः । अहो ह्रस्वत्वं केशवस्य ! आः तिष्ठेदानीम् । कथं न दृष्टः केशवः ? अयं केशवः । अहो दीर्घत्वं केशवस्य ! कथं न दृष्टः केशवः ? अयं

---

aside his face! Well, I myself will bind him with ropes. *(Goes near)*

114 VĀSUDEVA – How now ! Suyodhana is really desirous of fettering me. Well, I will test his ability. *(Assumes his omnipresent form)*

115 DURYODHANA—O envoy,

116 Even though you bring into being your own miracles or divine ones, or strike with the divine weapons hard to avoid, you shall to-day be bound by me in the midst of the host of kings, O you, with pride arisen out of felling a horse, an elephant and a bull! [40]

117 Ah! stay now. How is it, Keśava is not seen? Here is Keśava. Ho, the smallness of Keśava! Ah! stay now. How is it Keśava is not seen? Here is Keśava. Oh the tallness of Keśava!

केशवः । सर्वत्र मन्त्रशालायां केशवा भवन्ति । किमिदानीं करिष्ये ? भवतु, दृष्टम् । भो भो राजानः ! एकैकः केशवो बध्यताम् । कथं स्वयमेव पाशैर्बद्धाः पतन्ति राजानः ! साधु, भो जम्भक ! साधु ।

118 मत्कार्मुकोदरविनिःसृतबाणजालै-
र्विद्धक्षरत्क्षतजरञ्जितसर्वगात्रम् ।
पश्यन्तु पाण्डुतनयाः शिबिरोपनीतं
त्वां बाष्परुद्धनयनाः परिनिःश्वसन्तः ॥४१॥

(निष्क्रान्तः)

119 वासुदेवः —भवतु, पाण्डवानां कार्यमहमेव साधयामि । भोः सुदर्शन ! इतस्तावत् ।

How is it, Keśava is not seen ? Here is Keśava. Every where in this council chamber there are Keśavas. What shall I do now ? Well, I see. O ye kings, let a Keśava be bound by each of you. How is it, the kings fall down themselves bound by ropes ! Well, oh, devourer of a demon, well done–

118 (Now) when you are taken to your camp, all your limbs being sullied by the blood oozing from the wounds made by a network of arrows darted from my bow-string, let the Pāṇḍavas, sighing continuously, see you, with eyes bedimmed by tears. [41]

(*Exit*)

119 VĀSUDEVA–Well, I myself shall accomplish the task of the Pāṇḍavas. O Sudarśana (disc) ! hither please !

120 (ततः प्रविशति सुदर्शनः)

121 सुदर्शनः—एष भोः,

श्रुत्वा गिरं भगवतो विपुलप्रसादा-
न्निर्धावितोऽस्मि परिवारिततोयदौघः !
कस्मिन् खलु प्रकुपितः कमलायताक्षः
कस्याद्य मूर्धनि मया प्रविजृम्भितव्यम् ॥४२॥

122 क्व नु खलु भगवान् नारायणः ?

123 अव्यक्तादिरचिन्त्यात्मा लोकसंरक्षणोद्यतः ।
एकोऽनेकवपुः श्रीमान् द्विषद्बलनिषूदनः ॥४३॥

124 (विलोक्य) अये अयं भगवान् हस्तिनपुरद्वारे दूतसमुदाचारेण उपस्थितः । कुतः खल्वापः, कुतः खल्वापः ? भगवति आकाशगङ्गे !

---

120 *(Then enter Sudarsana)*

121 SUDARSANA—Here, lo!

Having heard the voice of the lord, I have hurried up for clearing the masses of clouds by (his) excessive favour. Indeed, on whom is the lotus-eyed one angry? and on whose head have I to be ablaze? [42]

122 Where indeed could the divine Nārāyaṇa be?

123 He, of unmanifest origin, and of incomprehensible form, diligent in the protection of the world, only one though of many forms, endowed with majesty and a destroyer of his enemies' forces! [43]

124 *(Beholding)* Ey, here is the divine lord present at the entrance of Hastināpura, in the capacity of an envoy. Where indeed is water? Where indeed

आपस्तावत् । हन्त स्रवति ! (आचम्योपसृत्य) जयतु भगवान् नारायगः ! (प्रणमति)

125 वासुदेवः—सुदर्शन ! अप्रतिहतपराक्रमो भव ।

126 सुदर्शनः—अनुगृहीतोऽस्मि ।

127 वासुदेवः—दिष्ट्या भवान् कर्मकाले प्राप्तः ।

128 सुदर्शनः — कथं कथं कर्मकाल इति ? आज्ञापयतु भगवान् आज्ञापयतु ।

129 किं मेरुमन्दरकुलं परिवर्तयामि ?
संक्षोभयामि सकलं मकरालयं वा ?
नक्षत्रवंशमखिलं भुवि पातयामि ?
नाशक्यमस्ति मम देव ! तव प्रसादात् ॥४४॥

---

is water? O blessed Gaṅgā of the sky, water please. Ah! it oozes. *(Having performed ācamana and going near)* Victory to the divine lord Nārāyaṇa? *(bows down)*

125 VĀSUDEVA—O Sudarśana, be of unchecked power.

126 SUDARŚANA—I am beholden to you.

127 VĀSUDEVA—Luckily you have arrived just in time for taking action.

128 SUDARŚANA—How, in time for taking action? Command me, divine lord, command me.

129 Shall I displace the whole range of the Meru or Malaya Mountains? or shall I overturn the entire ocean? or shall I cause the whole multitude of stars to fall down to the earth? There is nothing impossible for me, O lord, by your favour. [44]

130 वासुदेवः—भोः सुदर्शन ! इतस्तावत् । भोः सुयोधन !

131 यदि लवणजलं वा कन्दरं वा गिरीणां
ग्रहगणचरितं वा वायुमार्गं प्रयासि ।
मम भुजबलयोगप्राप्तसञ्जातवेगं
भवतु चपल ! चक्रं कालचक्रं तवाद्य ॥४५॥

132 सुदर्शनः — भोः सुयोधनहतक ! (इति पुनर्विचार्य) प्रसीदतु, प्रसीदतु भगवान् नारायणः ।

133 महीभारापनयनं कर्तुं जातस्य भूतले ।
अस्मिन्नेव गते देव ! ननु स्याद् विफलः श्रमः ॥४६॥

134 वासुदेवः—सुदर्शन ! रोषात् समुदाचारो नावेक्षितः । गम्यतां स्वनिलयमेव ।

---

130 VĀSUDEVA—O Sudarśana, hither please. O Suyodhana !

131 Even though you go to hide (yourself) in the salt water of the sea, or in the cave of mountains, or in that track of wind traversed by the planetary group, let this disc, with the force attained by gaining the association of the power of my arm, be the disc of death to you, O wanton fellow !

132 SUDARS'ANA—Oh, wretch Suyodhana ! *(Reflecting)* Pardon, pardon me O lord Nārāyaṇa!

133 Won't the efforts of yourself, born on this earth to remove the burden of the earth, be in vain, O lord, if this man should perish alone ? [46]

134 VĀSUDEVA—Sudarśana, in anger I paid no heed to my design. You may go to your own abode.

185 सुदर्शनः —यदाज्ञापयति भगवान् नारायणः । कथं कथं गोपालक इति ? त्रिचरणातिक्रान्तत्रिलोको नारायणः खल्वत्रभवान् । शरणं व्रजन्तु भवन्तः । यावद्गच्छामि । अये एतद्भगवदायुधवरं शार्ङ्ग प्राप्तम् ।

136 तनुमृदुललिताङ्गं स्त्रीस्वभावोपपन्नं
हरिकरधृतमध्यं शत्रुसङ्घैककालः ।
कनकखचितपृष्ठं भाति कृष्णस्य पार्श्वे
नवसलिलदपार्श्वे चारुविद्युल्लतेव ॥४७॥

137 भो भोः शार्ङ्ग ! प्रशान्तरोषो भगवान् नारायणः । गम्यतां स्वनिलयमेव । हन्त निवृत्तः ! यावद्गच्छामि । अये, इयं कौमुदकी प्राप्ता !

---

135 SUDARS'ANA —As my lord Nārāyaṇa commands. How, did he say Gopālaka? His majesty here is in fact Nārāyaṇa who had all the three worlds occupied by three strides. Take shelter under him, all of you. I shall now go. Lo, here has arrived the Sārṅga bow, the mighty weapon of the lord.

136 Being slender, soft and lovely it is endowed with womanly qualities; with its mid-part grasped by the hand of Hari, it is death to hosts of foes; with its back set with gold, it glitters by the side of Kṛṣṇa, like a lovely streak of lightning by the side of a new watery cloud. [47]

137 Hullo, Oh Śārṅga, lord Nārāyaṇa is appeased of anger. You may return to your own abode. Good, he is gone. I too shall go. But, ey, here has the Kaumodaki (club) arrived!

138 मणिकनकविचित्रा चित्रमालोत्तरीया
सुररिपुगणगात्रध्वंसने जाततृष्णा ।
गिरिवरतटरूपा दुर्निवारातिवीर्या
व्रजसि नभसि शीघ्रं मेघवृन्दानुयात्रा ॥४८॥

139 हे कौमोदकि ! प्रशान्तरोषो भगवान् नारायणः । हन्त निवृत्ता । यावद्गच्छामि । अये, अयं पाञ्चजन्यः प्राप्तः !

140 पूर्णेन्दुकुन्दकुमुदोदरहारगौरो
नारायणाननसरोजकृतप्रसादः ।
यस्य स्वनं प्रलयसागरघोषतुल्यं
गर्भा निशम्य निपतन्त्यसुराङ्गनानाम् ॥४९॥

---

138 Variegated with gems and gold and covered with various garlands, it is thirsty of crushing the limbs of hosts of Gods' foes; being shaped like the slope of a great mountain and endowed with excessive powers it is irresistible and is coming rapidly in the sky being followed by numerous clouds. [48]

139 O Kaumodakī, lord Nārāyaṇa is appeased of anger. Good, she is gone. I too shall move. But, lo! here has the Pāñcajanya (conch) arrived!

140 Endowed with the whiteness gathered from the full moon, the jasmine and the interior of the lotus, it is graced by the lotus face of Nārāyaṇa; and hearing the sound of which, resembling the roar of the ocean at the time of the annihilation of the world, the foetus of the demons' dames abort! [49]

141 हे पाञ्चजन्य ! प्रशान्तरोषो भगवान् । गम्यताम् । हन्त निवृत्तः । अये, नन्दकासिः प्राप्तः ।

142 वनिताविग्रहो युद्धे महासुरभयङ्करः ।
प्रयाति गगने शीघ्रं महोल्केव विभात्ययम् ॥५०॥

143 हे नन्दक ! प्रशान्तरोषो भगवान् । गम्यताम् । हन्त निवृत्तः । यावद्गच्छामि । अये एतानि भगवदायुधवराणि ।—

144 सोऽयं खड्गः खरांशोरपहसिततनुः स्वैः करैर्नन्दकाख्यः
सेयं कौमोदकी या सुररिपुकठिनोरःस्थलक्षोददक्षा ।
सैषा शार्ङ्गाभिधाना प्रलयघनरवज्यारवा चापरेखा
सोऽयं गम्भीरघोषः शशिकरविशदः शङ्खराट् पाञ्चजन्यः ॥

---

141 O Pāñcajanya, the lord is appeased of anger. You may go Ah, he is gone. But lo, the Nandaka sword has arrived!

142 Womanly in form but dreadful even to the great demons in battle, this is coming swiftly in the sky and blazes like a great meteor! [50]

143 O Nandaka, the lord is appeased of anger. You may go. Ah! he has returned. I too shall go. Here are the blessed weapons of the lord!—

144 This is the famous sword Nandaka by name, which by its rays has the disc of the hot-rayed sun mocked at; this is the well-known Kaumodakī (gadā) skilled in smashing the inexorable chests of the gods' foes; this is the slender bow named Śārṅga, the twang of whose string resembles the thunder of the annihilating cloud; and this is the glorious kingly conch Pāñcajanya, white like moon-beams and of a deep voice. [51]

145 हे शार्ङ्ग ! कौमोदकि ! पाञ्चजन्य !
दैत्यान्तकृन्नन्दक ! शत्रुवह्ने !
प्रशान्तरोषो भगवान् मुरारिः
स्वस्थानमेवात्र हि गच्छ तावत् ॥५२॥

146 हन्त, निवृत्ताः । यावद् गच्छामि । अये, अत्युद्धूतो वायुः । अतितपत्यादित्यः । चलिताः पर्वताः । क्षुब्धाः सागराः । पतिताः वृक्षाः । भ्रान्ता मेघाः । प्रलीना वासुकिप्रभृतयो भुजङ्गेश्वराः । किन्नु खल्विदम् ? अये, अयं भगवतो वाहनो गरुडः प्राप्तः !

147 सुरासुराणां परिखेदलब्धं येनामृतं मातृविमोक्षणार्थम् ।
आच्छिन्नमासीद् द्विषतो मुरारेस्त्वामुद्वहामीति वरोऽपि दत्तः ॥

145 O Śārṅga, Kaumodaki, Pāñcajanya, and Nandaka, the destroyer of Daityas and a fire to (burn) the enemies! lord Murāri is appeased of anger. So you please return to your own abodes.

146 Ah! they have returned. I shall just go. But ey, the wind is violent. The Sun is very hot. Even the mountains (appear to) shake. The seas are agitated. The trees have dropped down. The clouds are scattered. Lordly serpents such as Vāsuki have all hidden themselves. What indeed could this mean? I see; here has arrived the vehicle, Garuḍa, of the lord,

147 By whom the nectar obtained by the toil of gods and demons was seized from the foe, for the liberation of his mother, and even a boon was bestowed upon Murāri with the words "I shall bear you". [53]

148 हे काश्यपप्रियसुत ! गरुड ! प्रशान्तरोषो भगवान् देवदेवेशः ! गम्यतां स्वनिलयमेव । हन्त ! निवृत्तः । यावद् गच्छामि ।

149 एते + + + + + + +
+ + + संभ्रमचलन्मकुटोत्तमाङ्गाः । *
रुष्टेऽच्युते विगतकान्तिगुणाः प्रशान्त
श्रुत्वा श्रयन्ति सदनानि निवृत्ततापाः ॥५४॥

150 यावदहमपि कान्तां मेरुगुहामेव यास्यामि । (निष्क्रान्तः)

151 वासुदेवः—यावदहमपि पाण्डवशिबिरमेव यास्यामि ।

152 (नेपथ्ये) न खलु न खलु गन्तव्यम् ।

---

* एते स्थिता वियति किन्नरयक्षसिद्धाः
देवाश्च संभ्रमचलन्मकुटोत्तमाङ्गाः । C R. Devadhar's Edn. 1957

---

148 O dear son of Kāśyapa, Garuḍa! the blessed god of all gods is appeased of anger. You may return to your own abode. Ah ! he is gone. I too shall go—

149 These.... .. .., with heads the crowns whereof get displaced in their haste, were bereft of their splendour and other qualities; but, having heard that he is appeased, are returning home relieved of anguish. [54]

150 I too shall go directly to the charming cave of Meru. *(Exit)*

151 VĀSUDEVA—I too shall go straight to the Paṇḍavas' camp.

152 *(Behind the curtain)*

Not at all, not at all should you go.

153 **वासुदेवः** — अये, वृद्धराजस्वर इव । भो राजन् ! एष स्थितोऽस्मि ।

154 (ततः प्रविशति धृतराष्ट्रः)

155 **धृतराष्ट्रः** —क्व नु खलु भगवान् नारायणः ? क्व नु खलु पाण्डवश्रेयस्करः ? क्व नु खलु भगवान् विप्रप्रियः ? क्व नु खलु भगवान् देवकीनन्दनः ?

156 **मम पुत्रापराधात् तु शार्ङ्गपाणे ! तवाधुना ।**
एतन्मे त्रिदशाध्यक्ष ! पादयोः पतितं शिरः ॥५५॥

157 **वासुदेवः**—हा धिक् ! पतितोऽत्रभवान् । उत्तिष्ठोत्तिष्ठ ।

158 **धृतराष्ट्रः** — अनुगृहीतोऽस्मि । भगवन् ! इदमर्घ्यं पाद्यं च प्रतिगृह्यताम् ।

159 **वासुदेवः**—सर्वं गृह्णामि । किं ते भूयः प्रियमुपहरामि ।

---

153 VĀSUDEVA–Ey, it sounds the voice of the old king. O king ! here, I have halted.

154 *(Then enters Dhṛtarāṣtra)*

155 DHṚTARĀṢTRA--Where indeed is Lord Nārāyaṇa? Where indeed is the Brahmins' friend ! and where indeed is Devaki's son ?

156 On account of the offence of my son, O Sārṅga-pāṇi, my head is lying at your feet, now, O god of gods. [55]

157 VĀSUDEVA–Ah fie ! your majesty lying prostrate ? Rise, rise.

158 DHṚTARĀṢTRA–I am obliged to you. Lord, please accept this Arghya and Pādya.

159 VĀSUDEVA--I shall accept everything. What further pleasing thing shall I bestow on you ?

160 धृतराष्ट्रः—यदि मे भगवान् प्रसन्नः, किमतःपरमिच्छामि ?

161 वासुदेवः—गच्छतु पुनर्दर्शनाय ।

162 धृतराष्ट्रः—यदाज्ञापयति भगवान् नारायणः । (निष्क्रान्तः)

163 (भरतवाक्यम)

164 इमां सागरपर्यन्तां हिमवद्विन्ध्यकुण्डलाम् ।
महीमेकातपत्राङ्कां राजसिंहः प्रशास्तु नः ॥५६॥

165 (निष्क्रान्ताः सर्वे)

166 दूतवाक्यं समाप्तम्

---

160 DHṚTARĀṢTRA--If your lordship is pleased with me, what more would I desire?

161 VĀSUDEVA--(Then) you may go, to meet again.

162 DHṚTARĀṢTRA--As Nārāyaṇa commands.
(Exit)

163 *(Epilogue)*

164 May our lion-like king rule the earth which extends up to the oceans, which is (adorned) with the ear-rings of Himālaya and Vindhya and which has the emblem of the solitary (imperial) umbrella. [56]

165 *(Exeunt Omnes)*

166 END OF THE DŪTAVĀKYAM

Sanskrit works, with English Translation, &c.

by *Vidyāratna Pandit* S. RANGACHAR, M.A.

DRAMA

Bhāsa's	Karṇabhāram *(Revised 3rd Edition)*	3 00
„	Ūrubhaṅgam *(Revised 2nd Edition)*	5 00
„	Abhiṣeka-nāṭakam *(Revised 4th Edition)*	7 00
„	Madhyama-vyāyogaḥ	3 00
„	Dūtavākyam	3 00
Kālidāsa's	Mālavikāgnimitram *(Old Edition)*	5 00
„	Abhijñāna-śākuntalam *(Revised 3rd Edition)*	8 00
Viśākhadatta's	Mudrārākṣasam	8 00
Harṣa's	Nāgānandam (Sanskrit Text with English Introduction only)	4 00

CHAMPU

Campū-Rāmāyaṇam	—Ayodhyā kāṇḍam	3 00
„	Araṇya kāṇḍam	4 00
Nīlakaṇṭha-Vijayam	Chapter III	3 00

PROSE

Baṇā's Kādambarī: Pūrvabhāga	Parts II, IV, V & VI each	3 00

POETRY

Kālidāsa's	Meghasandeśa (Pūrvamegha)	4 00
Kālidāsa's	Kumārasambhavam Cantos III & V each	3 00
do	do Canto VI	4 00
Kālidāsa's	Raghuvamśam—Cantos II & IV each	3 00
do	do Canto VI	4 00
do	do Canto XIII	3 00
do	do Canto XIV	2 00
Aśvaghoṣa's	Buddhacaritam—Cantos I & III each	3 00